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PROF. H. T. Ardley, of the University of California, has lately addressed the California Teachers' Association on the subject of Industrial Art in the Public Schools, and in the course of which he emphasized a fact, which we have been upholding ever since THE DECORATOR AND FURNISHER was established, that the great problem of industry in our nation has come to be an esthetic one. We are as expert as any other nation on the face of the globe in the production of the raw materials of wealth, but are far behind both European and Asiatic nations in giving attractive and tasteful forms to our productions in order to gain and hold the markets of the world.

THE older nations have long recognized the high value of art in those manufactures that do not entirely depend on labor and material for their value. Thus many arts which are the product of the useful with the beautiful possess a refining influence and value so great that we cannot afford to overlook their importance to the best interest of the State. "When the useful and the beautiful," says the professor, "are united by industrial art, the raw material of a State must reach its highest market value, and the political economist will agree that a State's lasting prosperity depends upon this very uplifting of raw materials."

AS a matter of fact the United States as a market for the best products of industrial art is far ahead of the ability of our artists and manufacturers to supply the demand. Under the régime of the highest tariff ever placed upon foreign productions, in the item of textile fabrics alone one hundred million dollars' worth of foreign goods were imported in a single year, testifying to the fact that the finer textile productions of the United States are inferior to this extent by reason of the fact that we, as manufacturers and designers, are not sufficiently expert in giving esthetic value to our manufactures; and if we are importing to the extent of one hundred million dollars per year in textile fabrics alone, what is the grand total of our impotency in art furniture, decorative sculpture, art metal work, china, pottery, glass, and mural decoration, not to mention dress, jewelry and the many beautiful things in daily use which are the fruit of industrial art?

PROFESSOR Ardley's remedy is to teach industrial art in the public schools—that is to say, they should be taught drawing, manual training and elementary design. His programme, while perhaps suitable to the elementary character of the public school as a preparation for one's life work, is not sufficiently advanced to cope with the magnitude of the problem before us. We are rather inclined to believe that the various art schools which have been, and are being, established in the larger centres of population throughout the country, are the legitimate institutions for imparting an exhaustive education in every branch of industrial art. The best example is the Pennsylvania Museum and School of Industrial Art of Philadelphia, where practical manual training goes hand in hand with instruction in art principles. We do not object to the theory of art being taught in public schools, but the manual school, with its selected list of pupils enthusiastically devoted to education and practice in their several arts, seems to us to meet an emergency for the creation of a new generation of artists and art manufacturers.

BUT after that the schools have done their work, another important question forces itself upon our attention, and that is, Are our students and designers to achieve no real progress in the art of design in embodying the spirit of the age in fresh and vital developments of form which will be the admiration of the present and coming generations, as were and are the styles of bygone epochs? Are they by reason of the almighty dollar to eternally continue to toady to fashion in its inane and giddy worship of this and that bygone style, without making an effort to place the art of our times on an independent and original basis, and clothe it with garments as beautiful as the art of any other era or country? "Art for cash only" is unhappily the motto of many a worthy artist, who must either adopt this debasing principle of action or starve in the attempt to combat it. The only remedy is to educate the public to demand original art, and not simply purchase goods because they are fashionable in London or Paris.

WITHIN the last fifty years the extraordinary facilities of transportation made possible by the invention of the steamship and the railroad, the great development of book printing and book illustration, the international postal service and the invention of the telegraph, have brought within the reach of the humblest a knowledge of the highly elaborated styles of all ages and races. We are astounded, bewildered, intoxicated, hypnotized by such an affluence of visual beauty, that, forgetting the demands of our own era, we flit like butterflies from flower to flower, not being able to decide which is the more perfect blossom, which flower is the most ravishingly beautiful. The present chaos of styles which fashion adopts and which is ministered to by the too subservient decorator, has stifled the aspirations of many of our younger artists who would fain create for us something much more original and equally beautiful.

OUR present age reminds us of the times of the Renaissance in Italy, when the Crusades, the invention of printing, the invention of the mariner's compass and of gunpowder gave birth to modern history. It will be remembered that the commerce of Venice made Italy acquainted with Greek and Oriental culture, and in time all Europe was fascinated by the spell of a culture and loveliness that had little sympathy with Gothic symbolism and mediæval vassalage. The stir of a new, broader, and more cosmopolitan life then ushered into Europe, transformed not only architecture, but also furniture and household belongings. The infatuation for classical forms became riotous in its demands, and it was necessary that cabinets, buffets and doors become miniature expositions of heathen temples, and that chests should become sarcophagi, and tables altars, and that articles in woodwork should be inlaid with lapis-lazuli, amethyst, turquoise, onyx, brass, silver or iron, and that draperies should be of unsurpassable heaviness as well as sumptuousness. These extreme methods of rendering classic art in the time of the Renaissance remind us of our own extreme methods of having every room in the house decorated in a different style, and sometimes twelve different

styles are used in a single apartment. There was no more reason why the cabinets of the Renaissance should be covered with carved statues of the Twelve Apostles or the Labors of Hercules, or that they should be of value exclusively for the very costliness of the materials lavished upon them rather than objects of use, than that our modern houses should become museums, or studios of foreign styles. Such practices belong more to the decay of art than to its flourishing era, for access both in costly material as well as exotic idea denotes a corresponding lack of art and originality in the constructive and ornamental ideas of our own time.

THE spiritual needs of our age must not be stifled with an unwise waste of materials, nor, on the other hand, with the rich housings of antiquity. What we now desire is a style of ease and lightness profoundly in sympathy with our progressive era. We think we see the germs of a new style in certain jewelry of American manufacture, and of late years in France a number of youthful designers have essayed the production of what appears to us to be a new style in Europe, the merits of which we hope at no distant date to exhibit to our readers. In England the revival of mediæval ideas known as the Early English style has given furniture a novelty and freshness of form that has long been wanting in our modern reproductions of bygone styles. There is an unaffected simplicity, an organic completeness of form and a total absence of pretense in the construction of the various pieces, that will go far in making us love such furnishings for their own sake, and not because they are fashionable. Middle class society in England has taken kindly to these productions, and quite a variety of Early English furniture is made in this country after the English models. It is said that one of our large firms will manufacture, this coming year, a full line of such furniture, believing that it will be highly appreciated, as it ought to be.

ONE of the most important questions in modern decoration is the remodeling and alteration of old style homes, whose structures and appointments when compared with the beauty of more modern constructions are hopelessly out of date, and sterile to a degree that is appalling. Thousands of owners of such homes would gladly remodel them in harmony with the modern ideas, but they have no idea as to how they should proceed. It comes within the scope of THE DECORATOR AND FURNISHER to impart to its readers ideas for such remodeling of interiors; and we are happy to state that we have secured the services of Mr. Edward Lee Young, architect, of this city, whose long experience in his profession, particularly in the line of decorative woodwork, makes him eminently fit to write the series of articles we have in view upon so important a thing.

The first article of the series appears in the present issue under the name of "Remodeling the Commonplace Home," and from this and the articles and illustrations in later numbers it will be seen that Mr. Young has opened up a hitherto unsuspected development in the way of remodeling interiors. His ideas, which will be elaborated more fully in the succeeding articles, are based on a sound personal judgment of things artistic; and his designs in the arrangement of our domestic belongings are in harmony with the impressions received from the contemporary life of our people. He believes the decorative art should adapt itself to the special needs of our current civilization, just as the relics from Pompeian homes express the spirit of the civilization of the Roman age they belong to. His ideas are not based on ideas of luxury apart from utility, but on their usefulness, for all art work that satisfies the need of the age in any direction acquires a character, a consistence, and a beauty of use, which is its chief esthetic charm. His work possesses an exhilarating vigor that supplants that which has grown old and stiff and mechanical. He makes forcible use of the elements of construction, and thus his art is more than a skin-deep accumulation of smart details. He takes heroic grasp of the situation, revealing a latent beauty of treatment in materials that are too often misused by decorators. We advise our readers to carefully study these articles, as we are certain they will prove of great practical benefit.